

PROJECT 1

DTR 251 FURNITURE DESIGN & MATERIALS

ICONIC

**DR AFZANIZAM BIN MUHAMMAD
MUHAMMAD SUHAIMI BIN MUSA**

FURNITURE

CFAP1274B

2024 | UiTM

MODERN ERA

1900 - 1970



TABLE OF CONTENT

- 1. 1910 - Kubus Chair**
- 2. 1914 - Midway Chair**
- 3. 1925 - Wassily Chair**
- 4. 1927 - The MR Chaise Lounge**
- 5. 1928 - LC1 Sling Chair**
- 6. 1928 - LC2 Armchair**
- 7. 1928 - Cesca Chair**
- 8. 1929 - Barcelona Stool**
- 9. 1929 - Barcelona Chair**
- 10. 1932 - Paimio Chair**
- 11. 1938 - Butterfly Chair**
- 12. 1948 - Womb Chair**
- 13. 1950 - Chandigarh Chair**
- 14. 1958 - Egg Chair**
- 15. 1963 - Shell Chair**
- 16. 1963 - Ball Chair**
- 17. 1966 - Lounge Chair**
- 18. 1966 - Platner Chair**
- 19. 1970 - Luna Chair**
- 20. 1970 - Delta Chair**
- 21. 1973 - Zig-Zag Chair**
- 22. 1986 - Wire chair**

KUBUS CHAIR

JOSEF HOFFMANN DESIGNED CUBIC PERFECTION WELL BEFORE TETRIS CAME ALONG. AND WITH A GREAT DEAL MORE PANACHE AND STYLE TOO. A WORK-OF-ART AS MUCH AS A PIECE OF FURNITURE, THE JOSEF HOFFMANN SOFA BRINGS MATHEMATICAL BEAUTY TO ANY SPACE, AND SHOUTS 'TASTE AND STYLE' FROM THE ROOFTOPS.

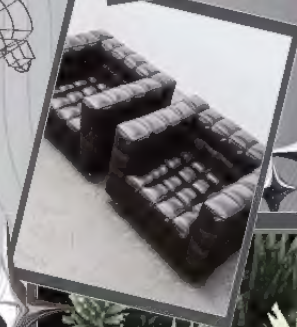
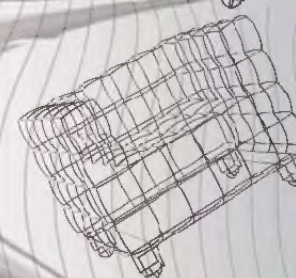
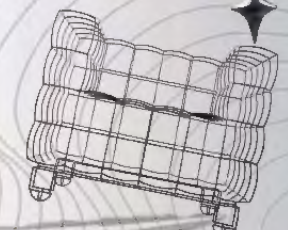
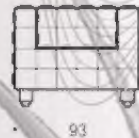
THIS CHIC CHAIR IS FORMED OF HIGH-QUALITY HARDWOOD, AND UPHOLSTERED IN FULL-GRAIN ITALIAN LEATHER THAT IS LUXURIOUSLY SOFT TO THE TOUCH. THE TACTILE CUBES ARE PRECISION STITCHED AND PIPED, AND CREATE A THICK BODY OF CUSHIONING THAT IS SO DIVINELY RELAXING YOU'LL UNDERSTAND WHY THIS CHAIR HAS BEEN A CLASSIC FOR NEARLY A CENTURY.

DESIGNED IN 1910 BY JOSEF HOFFMANN, THE KUBUS ARM CHAIR DEMONSTRATES THE UNIQUE GEOMETRIC LINES AND CUBES THAT BECAME HOFFMANN'S TRADEMARK DURING THE EARLY 20TH CENTURY. HIS ABILITY TO CREATE COMPELLING FURNITURE USING CLEAN LINES AND GEOMETRICAL SHAPES SET HIM APART FROM HIS CONTEMPORARIES AND ESTABLISHED HIS UNIQUE STYLE – A STYLE THAT WAS TO INSPIRE BOTH THE FORERUNNERS OF ART DECO AND THE MODERNIST MOVEMENT.

PART OF THE KUBUS COLLECTION OF FURNITURE, THE HOFFMANN KUBUS CHAIR IS UNDOUBTEDLY THE HIGHLIGHT OF THE RANGE: A MODERN WORK-OF-ART AND A LUXURIOUSLY FUNCTIONAL PIECE OF FURNITURE ALL ROLLED INTO ONE. THE CHAIR'S UNIQUE SILHOUETTE IS BOTH STURDY AND BEAUTIFUL, AND THE CLASSIC CUBIC DESIGN BRINGS STYLE TO ANY ENVIRONMENT: HOME, WORKSPACE OR FUNCTION ROOM.



STRUCTURE: HARDWOOD FRAME, TREATED FOR DURABILITY & PESTS CONTROL USING A NON-TOXIC KILN-DRIED TREATMENT.
CUSHION: HIGH ELASTICITY DACRON-WRAPPED FOAM WITH A GENUINE DOWN FEATHER LAYER.
UPHOLSTERY: DANISH CASHMERE/TOP GRAIN/ANILINE LEATHER.
BASE: BLACK FINISH SOLID WOOD LEGS WITH METAL GLIDES.



THE ARMCHAIR IS BOTH IMMACULATE AND FUNCTIONAL WITH ITS CUSHIONED CUBES, UPHOLSTERED IN THICK ITALIAN LEATHER, EACH CUBE STITCHED PRECISELY FOR A SEAMLESS FINISH AND SUPERIOR COMFORT. BUILT FROM A SOLID-WOOD FRAME THAT GUARANTEES GEOMETRIC DURABILITY AND SLEEK SHAPE.

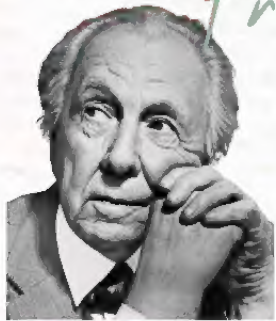
JOSEF HOFFMANN WAS A BRILLIANT AUSTRIAN ARCHITECT. ALTHOUGH BORN IN MORAVIA (NOW PART OF THE CZECH REPUBLIC), HE STUDIED ARCHITECTURE AT THE UNIVERSITY OF VIENNA. HE BECAME ONE OF THE MOST ICONIC FIGURES IN ARCHITECTURE IN THE 20TH CENTURY. FOLLOWING A JOURNEY IN ITALY, HE REFINED HIS STYLE AND MADE IT MORE CONCISE AND GEOMETRIC, SHOWING A REAL EYE FOR DETAIL. HIS USE OF CUBED SHAPES MADE HIM ONE OF THE FOUNDERS OF THE VIENNA SECESSION. A GEOMETRIC CUBE OR CUBES CAN BE FOUND IN ALMOST ALL OF HOFFMANN'S CREATIONS

ICONIC
FURNITURE

DTR 251

MIDWAY CHAIR

designed by



*Frank
Lloyd
Wright in 1914*

manufacturer by **Atelier
International**



front view



side view



back view



MIDWAY 2 CHAIR

These eye-catching chairs are made of high quality red lacquered metal with green upholstery on the seats and round backs. The Midway 1 chair (wood) for indoor spaces, and the Midway 2 chair (metal) for outdoor spaces. In 1986, the FLW Foundation and Cassina worked together to produce the limited edition Midway 2 chair. These chairs are original Cassina editions. This iconic model makes very judicious use of form, with rounded seats, triangular structures and details and semi-circular upholstery. Sold individually, the price is per piece. Each chair is in very good, vintage condition with minor wear consistent with age and use, preserving a beautiful patina.

DIMENSION

40 cm (W) 45 cm (D) 88 cm (H)

PREPARED BY:
NURUL FATIHAH BINTI MOHD LAZIM (2022897158)
PREPARED FOR :
DR AFZANIZAM MOHAMAD
EN MUHAMMAD SUHAIMI MUSA

WASSILY CHAIR

MODERN



By Marcel Breuer

Model B3 Chair - 1925



MUHAMMAD FAWWAZ HADI BIN MOHD RAFAIE
2022889604

Marcel Breuer attended the Bauhaus from 1920 to 1924 and became head of its carpentry workshop in 1925. Also in 1925, Breuer bought his first bicycle. He was so impressed by its lightness and strength that he decided to make furniture from tubular steel. His first experimental tubular steel piece was the club style armchair about which he said, "It is my most extreme work both in its outward appearance and in the use of materials; it is the least artistic, the most logical, the least 'cosy' and the most mechanical." It became known as the "Wassily" chair because of Kandinsky's admiration for it.

Perhaps the most amazing thing about the Wassily Chair is that it was designed in 1925 when the Ford Model A was considered cutting-edge technology. Nearly a century later, the Wassily Chair still looks as contemporary as when it first reached the mass market.

With an elegant form traced in gleaming steel, a back and arms that seem to float in space, and its ability to hold somebody on its canvas seat without touching the metal framework, the Wassily Chair looks like something out of the Information Age rather than the Jazz Age.

Some people think the Wassily Chair came out of the mid-20th century's era of Modernism since that's when it was mass-produced and spread to the American suburbs. But its origin story begins nearly two generations earlier, across the Atlantic in pre-World War II Germany, where a bunch of architects and designers set out to turn the world into an artfully designed utopia.

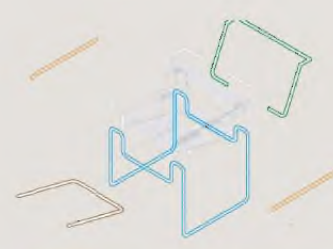
Here's the backstory on the Wassily, the highly sculptural, minimal chair that forever changed the course of furniture design.



Marcel Breuer, Designs for the Wassily club chair. Innovative design involved a lightweight, easily movable structure, observable using minimum upholstery and the first ever chair with a bent-steel frame.



FURNITURE



DESIGN





MUHAMMAD AKMAL RIZAL BIN UJANG
2022456922
CFAP1274B

MR CHAISE LONGEU

Inspired by the lines of tubular iron rockers designed in Europe during the mid-19th century, Mies van der Rohe elevated industrial materials to art. The KnollStudio logo and the signature of Mies van der Rohe are stamped into each piece.

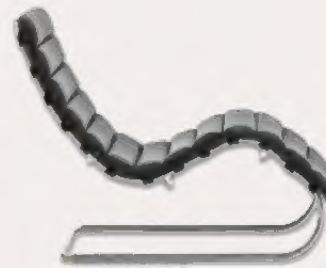


The MR Chaise Longue is manufactured by Knoll International, a company known for collaborating with renowned architects and designers to produce high-quality modern furniture.

The MR Chaise Longue: A Legacy of Modernism

The MR Chaise Longue is a design icon deeply rooted in the International Style movement. This movement, which emerged in the 1920s and reached its peak in the mid-20th century, championed functionality, clean lines, and a rejection of ornamentation. Ludwig Mies van der Rohe, a leading figure of the movement, embodied these principles in his designs, and the MR Chaise Longue stands as a testament to his vision.

Mies van der Rohe (1886-1969), a German-American architect, believed in the concept of "less is more." He favored open floor plans, clear structures, and innovative use of materials. The "MR" in the chaise longue's name is likely a reference to his initials, further solidifying his connection to this design.

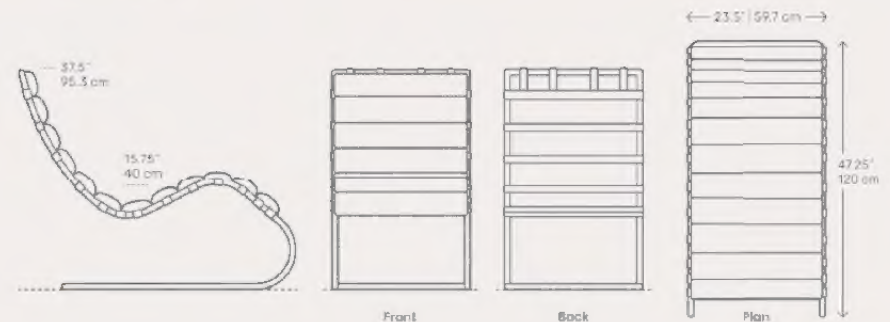


Construction is where the true innovation lies:

- **Cantilevered Design:** The most striking feature is the cantilevered frame. This means the frame projects horizontally without visible support at the front. This technique creates a sense of weightlessness and defies traditional expectations of balance. Achieving this design required precise engineering and high-quality steel to ensure stability.
- **Minimalist Construction:** The entire design revolves around simplicity. The frame consists of a few key pieces of steel welded together for a clean and unified look. The leather cushion is attached with minimal hardware, further emphasizing the minimalist approach.

Material selection plays a crucial role in achieving the International Style aesthetic. The MR Chaise Longue utilizes:

- Polished chrome-plated steel for the frame. This material not only provides exceptional strength but also creates a sleek, reflective surface that complements the clean lines of the design.
- High-quality leather for the cushion. Leather offers a luxurious feel and unmatched durability, ensuring the chaise longue remains comfortable and elegant for years to come.



LC 1 SLING CHAIR



Designed by Le Corbusier, Pierre Jeanneret and Charlotte Perriand

Characterized by its minimalist form, the iconic LC1 Sling Chair is reduced to its most essential elements to create a functional yet avant-garde sculpture of polished stainless steel tubing and leather. The classic chair was designed in the late 1920s by celebrated architects Le Corbusier, Pierre Jeanneret, and Charlotte Perriand, who reimagined the potential of industrial materials to create forward-thinking objects for the modern home.



Le Corbusier did not act alone in the development of this piece, yet history has noted him as the sole contributor. His work, and his name, played an integral role in shaping today's furniture design. He was born Charles Edouard Jeanneret-Gris in 1887. He painted for architecture and helped with urban planning before settling on furniture creation. After he completed his studies of architecture, he toured Europe, developing the mindset that would eventually lead to today's furniture model.



SIZE : H66 X W61 X D61 CM
SEATING HEIGHT : 41CM
WEIGHT : 8.5KG
MATERIALS: Stainless Steel, Leather, Recycled Strap

Functional Beauty

Le Corbusier believed that furniture should be sleek and fit for purpose but should not take up more space than was required so he stripped away all excess and in conjunction with Charlotte Perriand and his cousin Pierre Jeanneret designed the LC1 chair which was shown in 1928.

Adjustable Support

One of the signature classics of modern design, the back of the chair is attached to the frame by a rod that allows the angle of tilt to change. As the user shifts from one sitting position to the next, the chair back moves with them for continuous support.

A Piece Of History

Simplicity, form, and function all played a part in the process of designing this armchair. Combining this engineering with the highest quality materials and craftsmanship and you have more than a piece of furniture – you have a working piece of history to cherish for a lifetime



LC2 Armchair, Le Corbusier by Cassina



About LC2 Armchair:

- Was designed by Le Corbusier in 1928.
- LC2 is included in the design collection of the Museum of Modern Art of New York. Yet another timeless classic, one that made design history.
- The design - at the time avant-garde, elegant and timeless and far ahead of its time.
- Design Era : Modernism

Symbiosis of Idea and Approach:

"machines for sitting in", echoing his more famous line, "A house is a machine to live in."

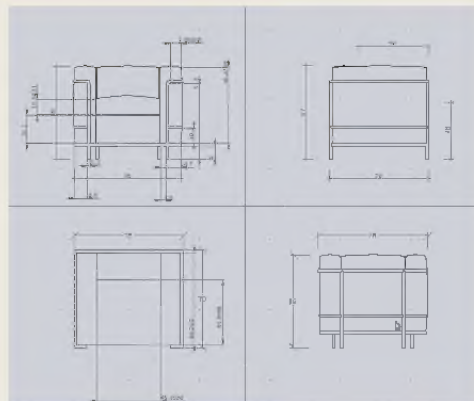
Designer:



Le Corbusier
Born on 6th October, 1887, in La Chaux-de-Fonds, Switzerland.

- His real name was Charles-Douard Jeanneret-Gris and who was of Swiss-French descent, was considered one of the most important designers and architects of the 20th century.
- Corbusier worked as an artist - was a draftsman, painter and sculptor - later architect, urban planner and furniture designer.
- A basic idea and approach of the master Le Corbusier continuously influenced him in his work - to redesign a house as a machine for living.
- Le Corbusier created a form, cubic and compact and therefore quite minimalistic but with high seating comfort. Le Corbusier armchair LC2 is still considered one of the most famous Bauhaus classics that holds the status of a design icon.

Dimensions:



Original dimensions:
Height approx. 67 cm (2'2") x width approx. 76 cm (2'5") x depth approx. 70 cm (2'3").

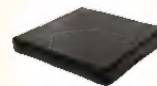
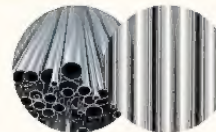
Seat depth approx. 52 cm (1'7").

Seat height approx. 46 cm (1'5").



Materials Used:

Polished chrome or matte black tubular frame.



Leather upholstery EU-certified from Italy

Cushions stuffed with polyurethane foam and polyester layer.



The welded chrome steel frame contains five upholstered leather cushions creating an overall box shape, this is further accentuated by the cube like shape of the seat area.

This cube aesthetic coupled with its open 'structure on display' design was in direct opposition to internally framed armchairs of the period, it's said that the designers playfully referred to the chairs as "cushion baskets" because of the inside out design.



CESCA CHAIR

BY MARCEL BREUER

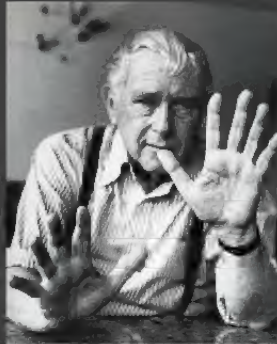
The Cesca Chair is a chair design in 1928 by the Hungarian-American architect and designer Marcel Breuer. The design was named as a tribute to Breuer's adopted daughter Francesca. The design was purchased in 1968 by Knoll Associates. Since then approximately 250,000 of chairs has been purchased.

Official manufacturers

-Thonet (1927)

-Gavina (1950s)

-Kohll (1960s)



MARCEL BREUER

designer. He moved to the United States in 1937 and became a naturalized American citizen in 1944. At the Bauhaus he designed the Wassily Chair and the Cesca Chair, which The New York Times have called some of the most important chairs of the 20th century.

Marcel Lajos Breuer (21 May 1902 – 1 July 1981) was a Hungarian-German modernist architect and furniture



MATERIAL

- Tubular steel frame
- Rattan seat & backing
- Natural beech or back laquer



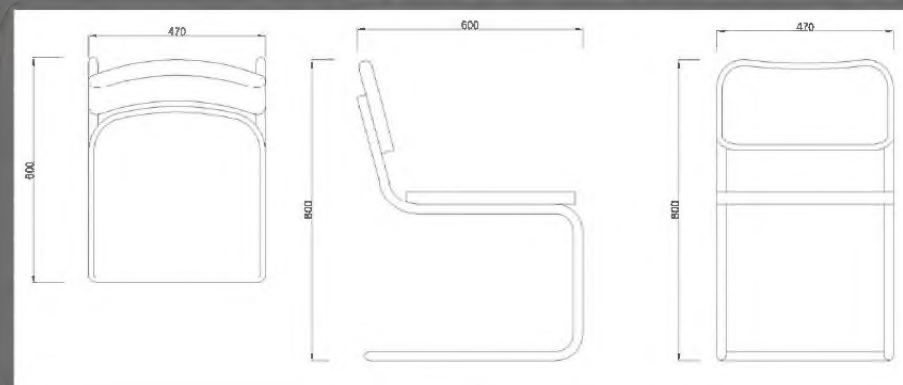
CONSTRUCTION TECHNOLOGY

The frame : sled base and back support was all formed from a single piece of tubing.

Seat and backrest: constructed of bent timber frames that were filled with natural caneing and fixed to the metal tubular frame with screws.

This ensured that the seated person was in contact with warm material not the coolness of the metal

DIMENSION





DESIGNER



LUDWIG MIES VAN DER ROHE

- Date of birth : 27 March 1886
- Died: 17 August 1969
- German-born Architect
- Architectural style :
Pioneered a style of glass and steel high rise building

Other artworks :

- Court House Studies
- North Lake Shore Drive
- Barcelona Pavilion
- Crown Hall
- One Charles Center

The Barcelona Chair was manufactured by Knoll Inc. since 1953 and it is almost completely hand crafted. The material of the cushions is made by a special material which is Bovine Leather and high density sculpting foam for the inner cushion. The style was inspired by circles with various diameters for the foot of the chair. Modern movements is implied into the design of the chair including the shape of the foot and the cushion itself. The angle on the back cushion is lowered until 105 degree to give a comfortable leaning position while seating. Based on the cantilever principle to enhance a feeling of lightness, the Barcelona chair employed leather straps to suspend leather covered cushions from a chrome plated steel frame. The Barcelona Chair is comprised mainly of chromed steel or stainless steel flat strips, that are welded together, to form a strong frame. High grade steel / stainless steel is selected as this will ensure that the chair survives many years of use.

The Barcelona Chair was designed by Ludwig Mies van der Rohe to furnish his German Pavilion at the International Exhibition in Barcelona in 1929.

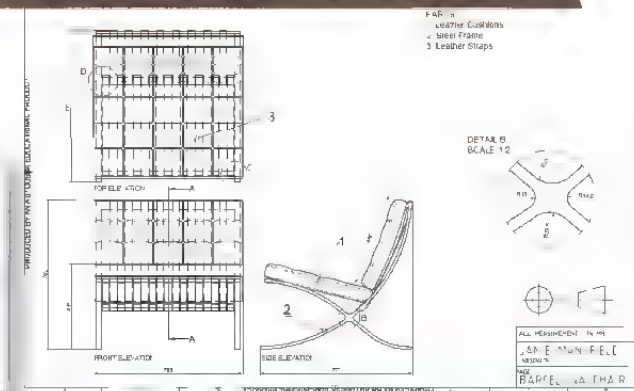
BARCELONA CHAIR

The chair has occasionally been interpreted as a throne. The chair does have a regal appearance when placed in an appropriate setting and not used, but this is deceptive, since the design does not allow for a formal, upright sitting posture. The chairs in the pavilion featured diagonally-buttoned cushions, with, according to Mies, a white kid leather covering. The chair was created specifically for the International Exhibition Pavilion, which was intended to showcase the power and modernity of the newly established German state. Hence this model, originally called MR90, will be renamed with the name of Barcelona chair or armchair.



ABOUT THE BARCELONA CHAIR

- Originally from the United States
- Designed 1929, Made 1953
- Material : Chrome-plated steel and leather
- Dimensions : 762 x 743 x 762mm



SCAN TO SEE THE
CONSTRUCTION PROCESS

FARZANA AMALIA BINTI MOHD FAIZUL

2022852418

‘ THE LESS IS MORE ‘

BARCELONA

by Ludwig Mies van der Rohe

S
T
O
O
L



Mies van der Rohe

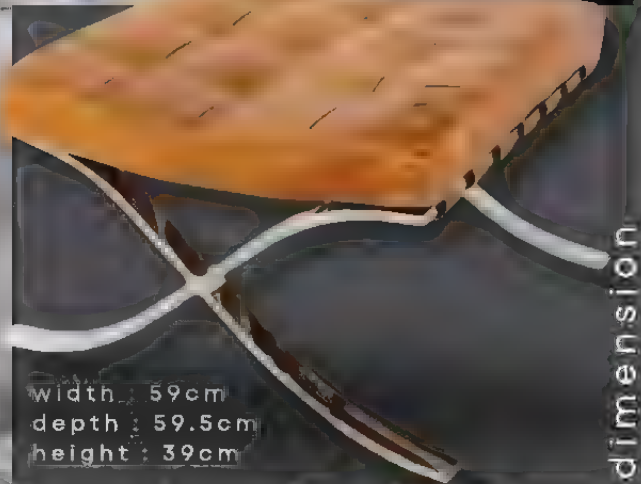
The Barcelona stool was designed in the early 20th century during the modernist movement. It's a prime example of the Bauhaus style, known for its clean lines & minimalist.

The stool was designed by Ludwig Mies van der Rohe & Lily Reich. They were both influential architects & designer associated with the Bauhaus movement. Mies van der Rohe is particularly known for his modernist approach & his family famous quote "less is more". Lily Reich, on the other hand, was a talented designer & collaborator who worked closely with Mies van der Rohe on various projects.

Dimensions of approximately 19 inches in height, 23.5 inches in width & 23.5 inches in depth. It's a compact & stylish piece of furniture that can fit well in various spaces.

The materials used for this stool is the frame usually made of stainless steel, which gives it a sleek & modern look. The cushions are often upholstered with high-quality leather, providing both comfort & sophistication. The combination of these materials adds to the stool's durability & timeless appeal.

The construction of the Barcelona stool features a sturdy & reliable framework. The stainless steel frame is typically welded together to ensure strength & stability. The cushions are then attached to the frame, providing a comfortable seating experience. The attention to detail & quality craftsmanship in the construction of the stool contribute to its long-lasting durability.



width : 59cm
depth : 59.5cm
height : 39cm



Paimio Chair

Designer: Alvar Aalto

Year: 1932



The Paimio Chair, also known as Armchair 41, is the best known piece of furniture by Aalto. It is named for the town in southwestern Finland for which he designed a tuberculosis sanatorium and all its furnishings. The chair was used in the patients' lounge; the angle of the back of the armchair was intended to help sitters breathe more easily.

Combining a traditional outline with a light, organic form, this revolutionary interpretation of the club chair set new standards in modern furniture design. Fixed to the frame at only four points, Armchair 41's suspended seat appears to float and provides an astounding degree of elasticity. Since wood changes over time, the armrests are formed from a single piece that is then split in half, ensuring that as "Paimio" ages, it remains perfectly balanced. Designed by Alvar Aalto in 1932, Armchair 41 was created for the interior of a tuberculosis sanatorium in the Finnish city of Paimio and is considered one of Aalto's masterpieces.

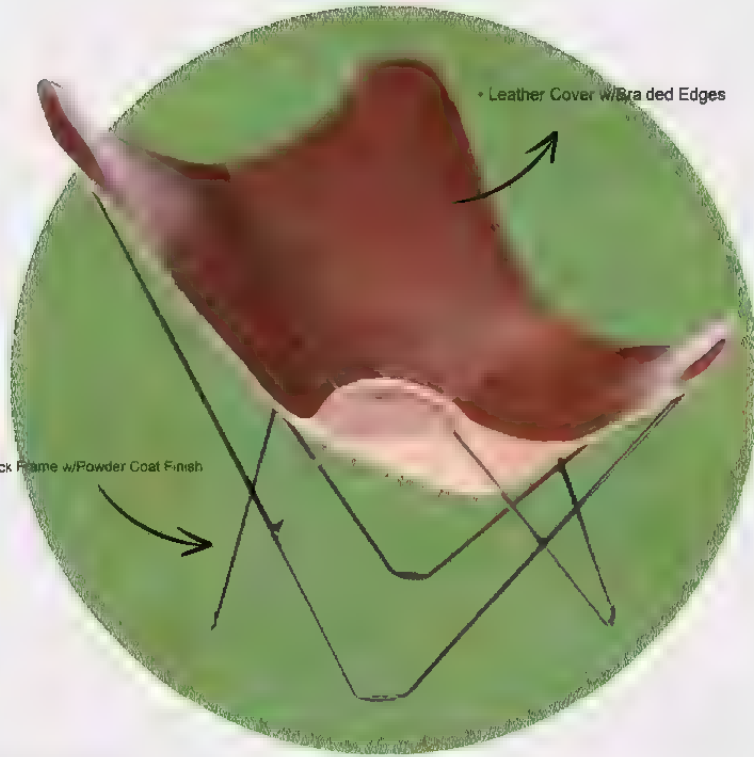


Measurement Guideline (CM)

SILLA MARIPOSA

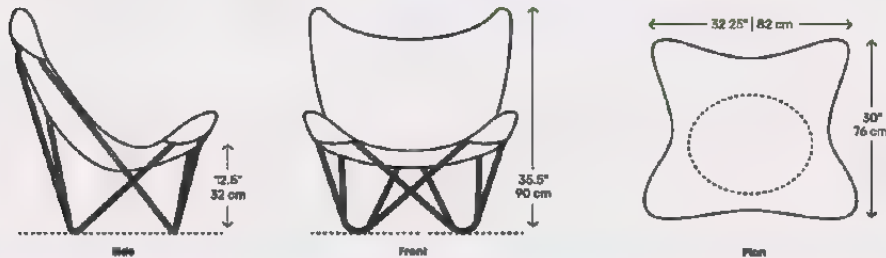
BUTTERFLY CHAIR

B.K.F CHAIR



The Butterfly Chair, also known as the BKF chair, is a modern chair consisting of a self-supporting slung surface over a steel framework structure. Designed in 1938 by the trio of architects **Antonio Bonet, Juan Kurchan, and Jorge Ferrari Hardoy** with the goal of creating a **lightweight, collapsible, and portable seating solution**, the Butterfly Chair achieves its purpose by using a single suspended material that functions as both seat and covering. Featuring a hammock-like level of comfort and a universally simple design, the Butterfly Chair is a classic concept that has led to numerous duplicates. The seating surface can be customized and is **typically leather, canvas, or a variety of other fabrics**.

Dimensions Guide | Butterfly Chair



ERA | MIDCENTURY MODERNISM TO AMERICAN MODERNISM

In 1948, Florence Knoll; The manufacturer commission Saarinen to design a chair that was "Like a basket full of pillows - something you can curl up in" according Knoll and thought Saarinen, what's better to curl up than a womb. The chair was constructed in an ergonomically - minded manner that encourage user to get comfortable in any positions and feel fully at ease.



EERO SAARINEN, THE DESIGNER

A prominent Finnish - American architect and industrial designer in midcentury who born in 20 August 1910. His one of the notable work is St. Louis Gateway Arch building and iconic tulip furniture collection.



St. Louis Gateway Arch



Tulip Furniture Collection

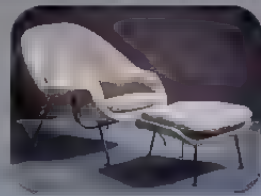


Upholstered latex foam on fiberglass-reinforced plastic shell with a wide base and softly indented arms.

The womb chair was the first fiberglass chair that mass-produced in America.

with wide base supporting back and softly indented arms

Slightly reclining back, users can use for formal engagement and informal engagement that included

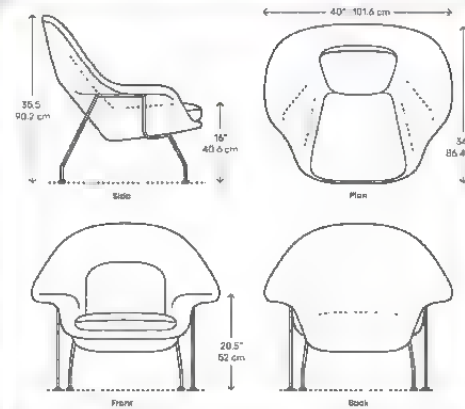


TRUE TO ITS NAME

The Womb style chair is designed to facilitate a relaxed sitting posture, providing emotional comfort and a sense of security - hence the name "Womb."



THE DIMENSION



Womb Chair

by Eero Saarinen

SITI NURAINA UMIRAH BINTI NOOR AZMI

PREPARED FOR

2022-2023

DR AFZANIZAM BIN MUHAMMAD
SIR MUHAMMAD SUHAIMI BIN MUSA

Chandigarh Chair

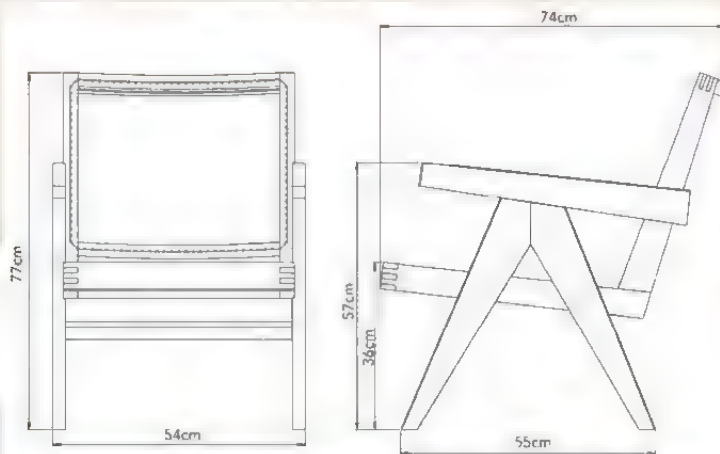
By Architect Pierre Jeanneret

(Arnold-André Pierre Jeanneret Gris; 22 March 1896 - 4 December 1967)



When Swiss architect Pierre Jeanneret devised a teak-and-cane chair in the 1950s, his reasoning was simple: *The people needed seats.* The design was just one of several by Jeanneret that would be produced by the thousands for Chandigarh, India, the utopian city created by his cousin Le Corbusier.

This chair was crafted from a *Solid Wood* with an *Ash Wood Frame*. It was also constructed using *Wood Joinery* which is a *natural connection* where the ends of two wooden workpieces meet.



*Measurement of Chandigarh Chair



The making of the
Chandigarh
Chair (YouTube)



Designed by: TUAN RAHIM
Matric No.: 2022861038
Prepared by: DR AFZANIZAM BERNI MOHAMMAD
EN MUHAMMAD SUHAIMI BIN MUSA



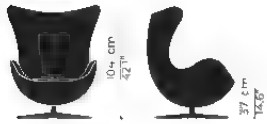
ABOUT THE DESIGNER

Arne Jacobsen (1902-1971) was a Danish architect and designer who is widely regarded as one of the most influential designers of the 20th century. He was born in Copenhagen, Denmark, and studied architecture at the Royal Danish Academy of Fine Arts.

Jacobsen's work is characterized by its clean lines, simple forms, and functional approach. He was a pioneer of modernist design and is particularly known for his contributions to furniture design, interior design, and architecture.

DIMENSIONS

3316



Lounge Chair

Height 104 cm
Width 86 cm
Depth 79 cm
Armrest height 58 cm
Seat height 87 cm



3127



Lounge Chair

Height 37 cm
Width 56 cm
Depth 40 cm
Product weight 4.5 kg

egg chairs

ARNE JACOBSEN, 1958

The Egg chair was a pivotal element in Arne Jacobsen's elaborate interior design of the SAS Royal Hotel, and today the chair holds the same iconic status as the famous hotel itself.

The development of the chairs for the SAS Royal Hotel was based on a new technological approach. Instead of a steel frame and wood, the chairs were shaped in a hard foam material that was subsequently padded and upholstered. Furniture manufacturer Fritz Hansen secured the rights for this method in the mid 1950s, and Arne Jacobsen was the first designer to realize its full potential. In his development of the Ant during the early 1950s, Arne Jacobsen had begun to use plaster and clay in an experimental design process. Like a sculptor, he used these malleable materials to work out the characteristic shape of the Egg, creating a design with a harmonious sculptural expression that immediately earned it a central place in design history.

DRAWING OF THE EGG SHELL, PHOTO: ROYAL DANISH LIBRARY
DANISH NATIONAL ART LIBRARY

WEIGHT

3316
Textile 19.8 kg / 43.7 lb
Leather 21.2 kg / 46.7 lb

MODELS

3316 Lounge chair
3127 Footstool

3127

Textile 4.6 kg / 10.1 lb
Leather 4.7 kg / 10.4 lb

PRE-ASSEMBLED

Yes

CLEANING AND CARE

Find recommendations for cleaning and care at fritz-hansen.com/maintenance

COUNTRY OF ORIGIN

Poland

REFERENCES

<https://arnejacobsen.com/works/the-egg-2/>
<https://www.fritz-hansen.com/en/categories/products/popu-ar-series/egg>



AHMAD NIZAR NAZMI BIN MOHD RAZALI
2022617092



MATERIALS

Shell: The shell is molded Comb PUR (Rig PUR/hard PUR and Flex PUR soft PUR) and back is covered with textured PVD coating, before the chair is upholstered with textile or leather. The shell of the lounge chair has an adjustable fitting which can be adjusted to the weight of the individual user.

BASE

The base is available in



BLACK PVD

Base: The star-shaped, swivel base consists of black PVD coated metal. The base of the footstool is made of black PVD coated metal. The footstool is without swivel function. The egg ferrules are made in black polyamide.

MATERIALS

3316 w leather upholstery
50% Aluminum
26% Leather
25% Steel
42% PUR foam

3127 w leather upholstery

50% Aluminum
8% Leather
27% Steel
35% PUR foam

3316 w textile upholstery

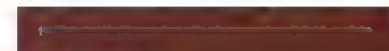
8% Aluminum
21% Textile
26% Steel
45% PUR foam

3127 w textile upholstery

30% Aluminum
11% Textile
27% Steel
30% PUR foam

UPHOLSTERY

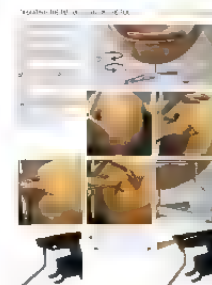
The Egg™ Anniversary Collection is available in the following selection of textile and leather types



LEATHER: RACE (HENTLEY)



TEXTILE: VAN RIJCKEN (BOUWEN)



ICONIC FURNITURE

SHELL CHAIR



History

The design of the Shell Chair was conceived by Hans J. Wegner – a legendary figure in Danish Modernism and a famous furniture designer, who had a great passion for chairs; thus his nickname “the Master of the Chair”. Wegner is responsible for more than 500 projects of chairs, a lot of which were later mass-produced.

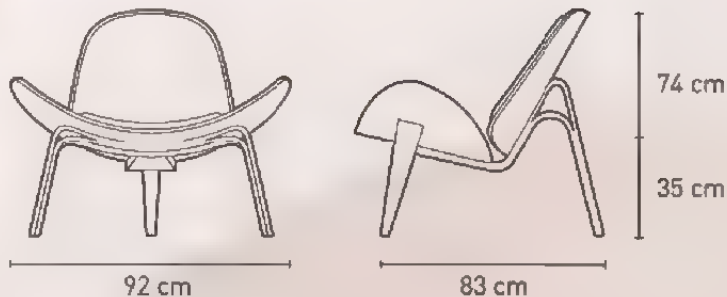
Material

Frame: form-tensioned walnut or oak veneer
Seat and back cushions: polyurethane foam
Covers: Thor leather



Function

The Shell Chair is a portable mobile seating system designed to maximise user access and social interaction within an aged-care facility or healthcare environment.



Manufacturer

The CH07 is manufactured by the Danish furniture manufacturer Carl Hansen & Son. Founded in 1908 as a small carpentry firm Carl Hansen & Son has always focussed on products which combine perfect craftsmanship with meaningful series production with the aim of producing high quality furniture at affordable prices. Principles which today mean combining traditional carpentry with the latest production technologies. Although the Carl Hansen & Son portfolio is largely composed of designs created by leading 20th century Danish architects such as Frits Henningsen, Mogens Koch and of course Hans J. Wegner, Carl Hansen & Son

Manufacturing

The bent plywood used for production consists of several layers of oak or walnut veneer, which are then press molded into the desired shape. A sit pan of the chair, with its wing-like parabolic shape, is a very distinctive feature of the design, which gives the chair its famous smiley appearance. The three-leg base is yet another remarkable component of the chair. Its front legs are made of one piece of continuous veneer laminate, tapered at both ends. The back leg, which also serves as a support for the backrest, is made in a similar way. The curves of the front legs are extended sideways, adjacently to the curvature of the bent sit pan. This solution attributes to the chair's soft, ductile look.

HANS WEGNER

Hans Jørgensen Wegner (April 2, 1914 – January 26, 2007) was a Danish furniture designer. His work, along with a concerted effort from several of his manufacturers, contributed to the international popularity of mid century Danish design. His style is often described as Organic Functionality, a modernist school with emphasis on functionality. This school of thought arose primarily in Scandinavian countries with contributions by Poul Henningsen, Alvar Aalto, and Arne Jacobsen.

Almost all of Wegner's creations are made of wood. Having worked with wood from an early age and being trained as a cabinetmaker, the designer was very attached to this material. In addition to wood, Wegner also utilized other traditional construction materials like upholstery, caning, and paper cord. His style is known for taking traditional elements and pushing them to extreme tolerances and distillations. Unlike his contemporaries, Wegner did not focus on materials like fiberglass and plastics (Verner Panton), steel (Poul Kjaerholm), or polyurethane foam (Arne Jacobsen).



Iconic Furniture BALL CHAIR

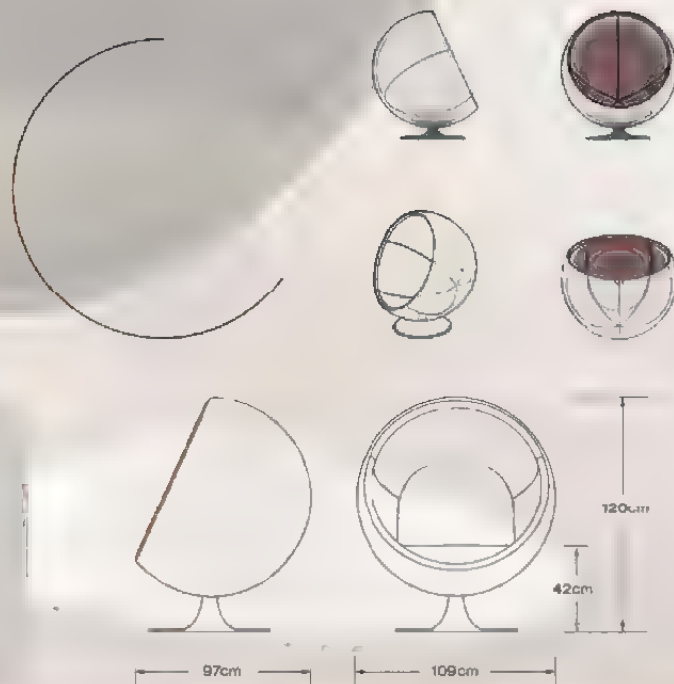
The Ball Chair was designed in 1963 and debuted at the Cologne Furniture Fair in 1966. The chair is one of the most famous and beloved classics of Finnish design and it was the international breakthrough of Eero Aarnio.

Until then, however, experimenting with the material, invented in the 1930s, had been cost prohibitive because of international patents, which had finally expired when Aarnio got ahold of it.



EERO AARNIO

Eero Aarnio is a Finnish interior designer, noted for his innovative furniture designs in the 1960s, such as his plastic and fibreglass chairs. He was born in Helsinki. Aarnio studied at the Institute of Industrial Arts in Helsinki and started his own office in 1962.



MATERIAL :

The Ball Chair has a fiberglass glossy shell, steel lacquered base, high-density quality foam cushions that are removable. The interior fabric of the Ball chair use quality wool blends by the well-known brand Kvadrat. Color options: Other color of Shell or Fabric may be made custom.

FIBRIC FINISHES

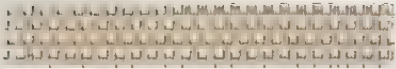


FIBERGLOSSY



FINISHES

WOVEN VINYL COATED POLYESTER MESH



FUNCTION

- High strength and durability.
- Excellent dimensional stability

MEASUREMENTS

- Height 66 cm / 26 inch
- Width 66 cm / 26 inch
- Depth 71.6 cm / 28.2 inch
- Arm Height 52 cm / 20.5 inch
- Seat Height 35.6 cm / 14 inch

CONSTRUCTION

Frame Cast and extruded aluminum
 Finish Weather resistant Polyester Powder Coat
 Glides Clear butyrate plastic
 Straps Solid pure vinyl with no fillers
 Thread Gore™ Tenara® sewing thread (Teflon)
 Supports Stainless steel
 Connectors Stainless steel



LOUNGE CHAIR

Designed by Richard Schultz, 1966



DRAWING

Lounge Chair with
 arms: 66cm W x 72cm
 D x 66cm H



FROM BACK



FROM SIDE

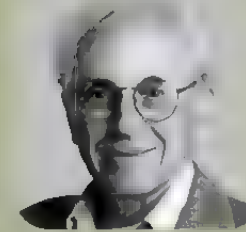
3D VERSION



An animated exploded view of the notable 1966 Lounge Chair was part of project to show the furniture lines high quality construction and design.

What is considered a lounge chair?

Lounge chairs are designed primarily for relaxation and comfort. Distinct from regular chairs, they typically feature a more reclined posture, deeper seating, and cushioned or upholstered surfaces. Their form often prioritizes ergonomic support, allowing extended periods of lounging



Richard
 Schultz

Richard Schultz is a furniture designer known for his influence on outdoor furniture from the 1950s to today. Through both Knoll and his own

mechanical engineering and design at Iowa State University and later the Illinois Institute

PRODUCT STORY

the Museum of Modern Art, New York (MoMA).

parts. It took me a long time to develop the collection as were carefully considered. We spent so much time refining it. That's why the furniture still looks fresh.



NAME : ANIS INSYIRAH BT MOHD NOR
 MATRICS NUMBER 2022878016

PLATNER SIDE CHAIR



Design by Warren Platner

In 1966, the Platner Collection captured the "decorative, gentle, graceful shapes that were beginning to infiltrate the modern vocabulary. The iconic pieces are created by welding hundreds of curved steel rods to circular frames, simultaneously serving as structure and ornament.

In the 1960s, Warren Platner transformed steel wire into a sculptural furniture collection, creating what is now considered a design icon of the modern era.

Finishes

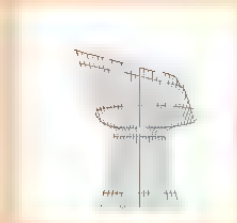
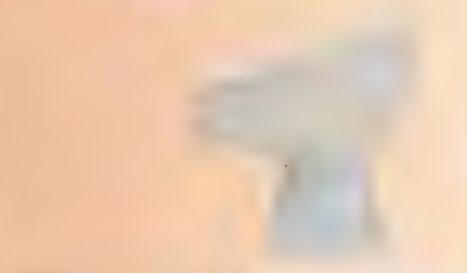
Available in a variety of fabrics. Bright nickel finish with clear lacquer protection or painted bronze metallic. This product is available with foam that meets requirements.

Construction

Vertical steel wire rods welded to circular horizontal and edge forming rods. Moulded fibreglass shell and foam cushion; cushion attaches to seat with Velcro.

Awards

American Institute of Architects International Award, 1966.



73cm W x 55cm D x 75cm H with seat height of 49cm.

1970'S



An instant classic since 1970 when acclaimed Norwegian designer Odd Knutsen introduced his Luna Chair and produced until the dissolution of MOBILER Hjellegjerde AS. The chair has a structure of laminated wood. The Luna armchairs were made of rubber tree wood, which allow easy cutting yet is very strong.



LUNA CHAIR

ODD KNUTSEN

A 1970s design Classic from Norwegian designer Odd Knutsen, soft dark brown leather seat with dark wood
Leather is in excellent condition. Minor scratches to the frame
L 70cm x D 75cm x H 75cm
base.



Material :



DELTA CHAIR



The 'Delta' swivel armchair is a design by *Rudi Verelst* from *1971*. The eye-catching model consists of a *chromed metal, tubular structure frame with a pyramid-shaped base*. The seat and backrest are *upholstered in the original red-black fabric*. These are supported by a *structure of several linear metal lines*. The armrests are executed in *lacquered birch wood*.

Designer: Rudi Verelst

Brand: Novalux

Model: Delta

Place of origin: Belgium

Period: 1970s

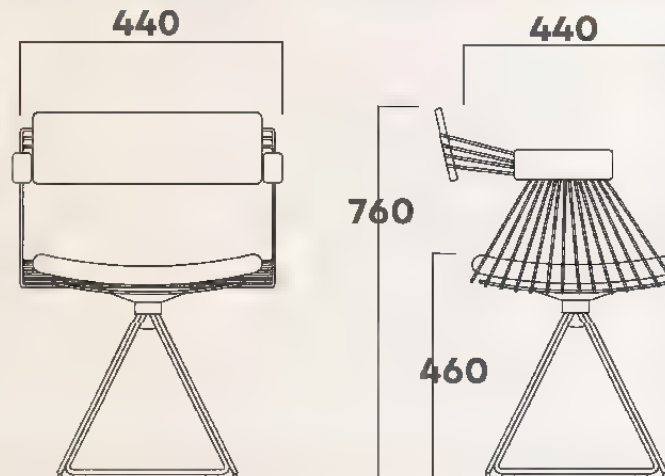
Materials: Aluminum, chrome, Bouclé, Formica, Birch wood

Color: Red & Black



ARMCHAIR DESIGNED BY RUDI VERELST

DELTA CHAIR DIMENSIONS



Technology used:
upholstery,
wood work,
cutting,
bending,
welding,
& joining

NAME : SAFIYA AISYAH BINTI YAZID

STUDENT NO. :2022853452

LECTURER : DR AFZANIZAM BIN MUHAMMAD

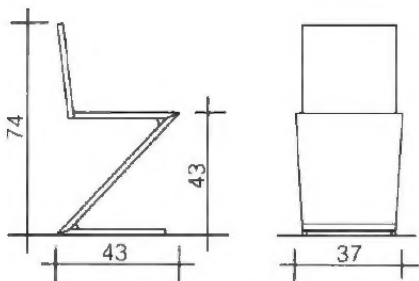
LECTURER : MUHAMMAD SUHAIMI BIN MUSA



ABOUT THE DESIGNER

Gerrit Rietveld (Utrecht 24 June 1888 - 25 June 1964) learned the craft of furniture making at an early age in his father's traditional furniture workshop. Later, he apprenticed as an architect and came into contact with members of the De Stijl art movement such as Robert van 't Hoff, Bart van der Leek and Theo van Doesburg.

DIIMENSIONS



MUHAMMAD AMMAR BIN ZAMRI

2022870598

ZIG-ZAG CHAIR

PRODUCTION YEAR
1973

Designed by Gerrit Rietveld, this chair provided an early example of a cantilevered seat, and is composed of four wood boards articulated end-to-end to form an extremely eye-catching example of an unstable structure. Eschewing the traditional legs-seat-back sequence, Rietveld created a ribbon of wood forming a Z-shape. The crafts mastery of Cassina's carpenters is seen in the execution of the dove-tail joints, which add to the beauty of the piece. The aesthetic uniqueness of this piece can be seen particularly well in the coloured version, its open-pore finish highlighting the veins of the wood on the front and sides. This finish reflects a number of variations on the theme made by Rietveld, designed to highlight the relationship between the vertical, oblique and horizontal lines.

MATERIALS



NATURAL CHERRY
WOOD



NATURAL ASH
WOOD



ASHWOOD
STAINED BLUE



ASHWOOD
STAINED RED



ASHWOOD
STAINED YELLOW



ASHWOOD
STAINED WHITE



ASHWOOD
STAINED BLACK



STRUCTURE
Slats in solid American
cherry or ash

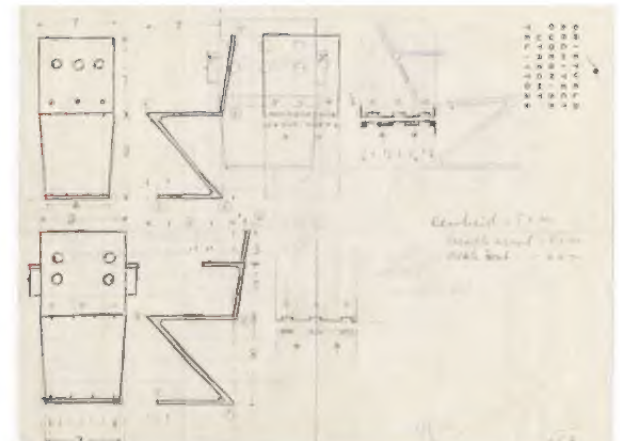


DETAIL
Dovetail joints.

CHARACTERISTIC

The stylistic singularity of the object finds its ultimate expression in the colored version, with an open pore finish that enhances the veins in the wood. It was one of the first models reinterpreted by Cassina, to mark the launch of the I Maestri Collection in 1973.

WORKING DRAWINGS





ABOUT THE DESIGNER

Harry Bertoia (March 10, 1915 – November 6, 1978[1]) was an Italian-born American artist, sound art sculptor, and modern furniture designer.

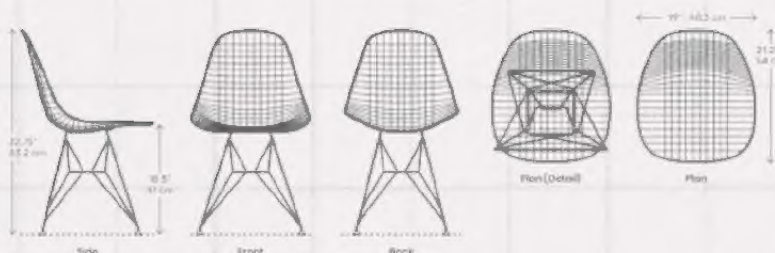
Bertoia was born in San Lorenzo d'Arzene, Pordenone, Italy. At age 15, given the opportunity to move to Detroit, Harry chose to adventure to America and live with his older brother, Oreste. After learning English and the bus schedule, he enrolled in Cass Technical High School, where he studied art and design and learned the skill of handmade jewelry making ca.1930–1936. At that time, there were three jewelry and metals teachers Louise Green, Mary Davis, and Greta Pack. In 1936 he attended the Art School of the Detroit Society of Arts and Crafts, now known as the College for Creative Studies. The following year in 1937 he received a scholarship to study at the Cranbrook Academy of Art where he encountered Walter Gropius, Edmund N. Bacon, Ray and Charles Eames, and Florence Knoll for the first time.

STYLE WIRE CHAIR

HARRY BERTOIA

Harry Bertoia (1915-1978) moved to Pennsylvania from California to work for Knoll in 1950. Knoll is the manufacturer and copyright holder of all Bertoia chairs. Chairs, based on steel grid wire forms, were designed by Harry Bertoia between 1950 and 1951 and further developed for production by Harry and the development team consisting of Richard Schultz, Don Pettit and Bob Savage in 1951 – 1952. They were first introduced in December 1952, and have enjoyed steady continuous production since 1953. To state the obvious, nearly all products that have been in production for over 63 years undergo evolutionary changes over time. Most are a response to field failures, structural improvement or cost reduction. Others are a response to external forces.

All chairs made before 1986 are characterized by lightness and transparency. Harry liked to think of his chairs as being “mainly made of air.” That changed when the manufacture of the entire Bertoia line was shifted to Italy. At that time, the collection was retooled and major changes were made. Most obvious was the significant increase in wire diameter used throughout which changed the character of the chairs from transparency to form.



Size: H81 x W54 x D59.5 cm
 Seating Height: 42 cm
 Materials: Chrome plated,
 Leather
 Weight: 6.5 kg



MUHAMMAD NAUFAL NABIL BIN MOHD ZAMRI
 2022874402

BIBLIOGRAPHY

INTERNET

1. Hoffmann, J. (1977). Josef Franz Maria Hoffmann. (21 April 2024)
2. Kaufmann, E. (1982). Frank Lloyd Wright's Architecture Exhibited: A Commentary by Edgar Kaufmann, Jr. *The Metropolitan Museum of Art Bulletin*, 40(2), 5-47. (21 April 2024)
3. Cacciola, D. (2022). Marcel Breuer, the Wassily chair and the 'frozen' Bauhaus modernism after 1945. *Journal of Design History*, 35(3), 247-264. (21 April 2024)
4. Morris, E. A. (2012). The development and effects of the twentieth-century wicker revival. (21 April 2024)
5. Campbell, M. (2005). What tuberculosis did for modernism: the influence of a curative environment on modernist design and architecture. *Medical history*, 49(4), 463-488. (27 March 2024)
6. Pirnay, J. P. (2020). Phage therapy in the year 2035. *Frontiers in Microbiology*, 11, 538375. (21 April 2024)
7. Meadmore, C. (2019). *Modern Chair*. Courier Dover Publications. (21 April 2024)
8. Martínez de Guereñu, L. (2015). Barcelona and Donostia-San Sebastián to the eyes of a Bauhausler. *Urban life in the photo collages of Josef Albers*. (23 April 2024)
9. Sadiku, E. A. *DESIGNING AN EVERYDAY CHAIR*. (21 April 2004)
10. Aalto, A., & Johnson, J. S. (1984). *Alvar Aalto, Furniture and Glass: Exhibition the Museum of Modern Art, New York*. The Museum. (21 April 2024)
11. Beller, K. E. (1996). The ugly German: ethnic fatherhood and the Canadian experience in Marion Quednau's "The Butterfly Chair". (21 April 2024)
12. McAtee, C. (2012). Taking Comfort in the Age of Anxiety: Eero Saarinen's Womb Chair. In *Atomic Dwelling* (pp. 3-25). Routledge. (21 April 2024), Google Scholar
13. Crawley, M. L., & Cisneros, R. K. (2020). Holding the Space: Choreography, Architecture and Urban Heritage. *Dance Articulated*, 6(1), 45-63. (21 April 2024)
14. Massey, A. (2013). *Chair*. Reaktion Books. (21 april 2024)
15. Raycheva, R., & Angelova, D. (2015). Craft tradition versus industrial anonymity in 20th C design. (22 April 2024)
16. Wickens, J. D. (2007). Eero Aarnio's Globe: a platform for an investigation of challenges and possibilities related to the conservation of twentieth century foam upholstered furniture (Doctoral dissertation, University of Southampton). (21 April 2024)
17. Whiteley, N. (1987). 'SEMI-WORKS OF ART': CONSUMERISM, YOUTH CULTURE AND CHAIR DESIGN IN THE 1960S. *Furniture History*, 23, 108-126. (21 April 2024)
18. Araujo, A. (2021). *No Compromise: The Work of Florence Knoll*. Chronicle Books. (21 April 2024)
19. Meadmore, C. (2019). *Modern Chair*. Courier Dover Publications. (21 April 2024)
20. MacRae, A. L. (2019). *Investigating History Through Exhibition Design: A Case Study On Wim Gilles* (Doctoral dissertation, Carleton University) (21 April)
21. Mori, T., Ohbuchi, Y., Iida, H., Tsukamoto, K., Nakamura, Y., & Sakamoto, N. (2016, November). Study of optimum shape and strength design of the redesigned Zig-Zag chair. In *Proceedings of the 2 International Conference on High Performance and Optimum Design of Structures and Materials*. WIT Transactions on The Built Environment (Vol. 166, pp. 255-265. (21 April 2024)
22. Cionca, M., Muscu, I., & Bartha, B. (2013). MID 20 TH CENTURY INNOVATIONS IN CHAIR DESIGN. *Pro Ligno*, 9(4) (21 April 2024)

